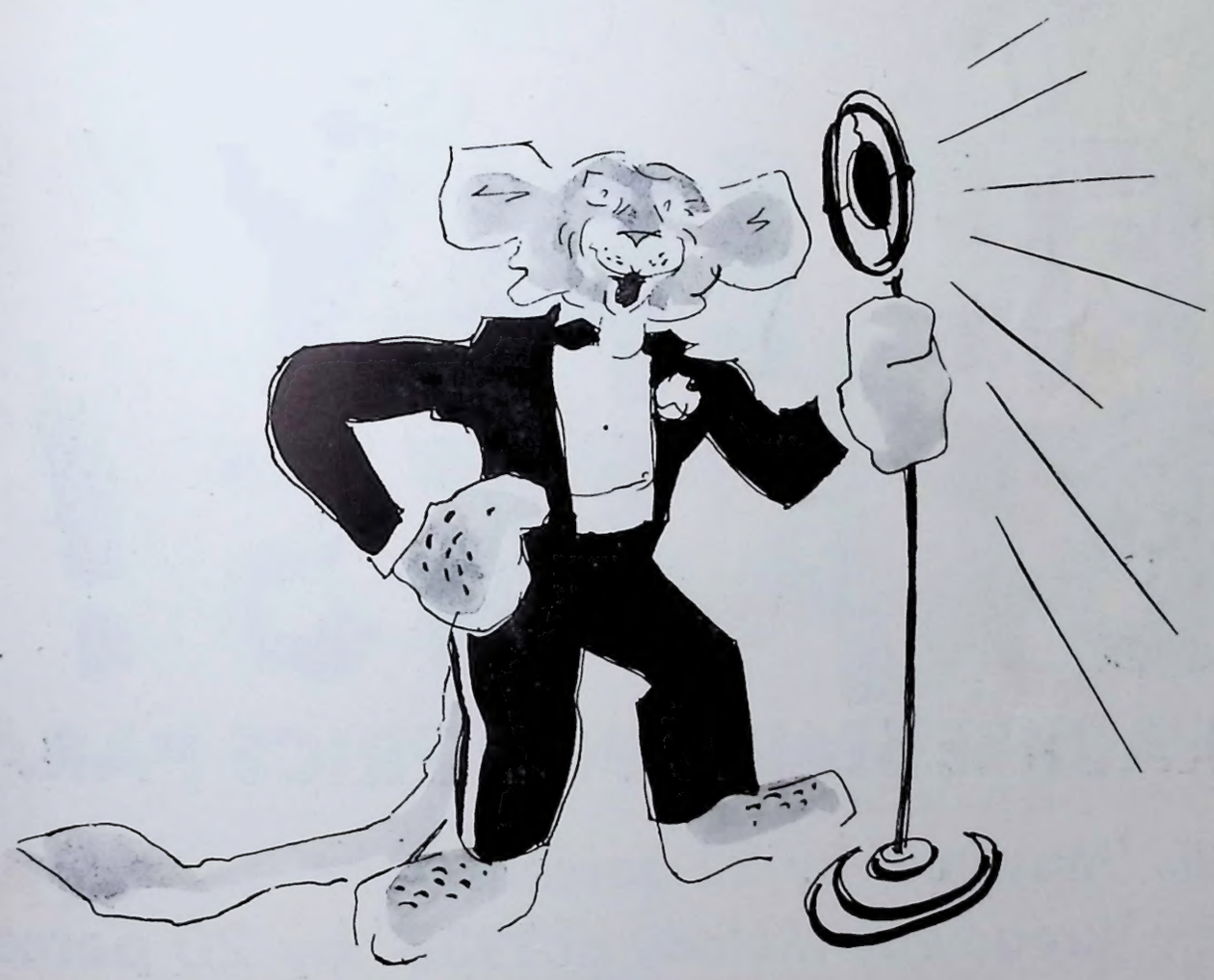
"Conquest" With Greta Garbo Is Sufficient For Your Marquee!

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 31 | TORONTO 2, CANADA | November 20th, 1937



STRAIGHT FROM THE BOX-OFFICE!

(*next page*)

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

—and don't forget to tell them, Leo, that "Conquest" is packing the Capitol, N. Y., to the biggest biz in 20 weeks!

"FIREFLY" BLAZES!

MILWAUKEE STARTS POP PRICE PARADE!

(First Two Days as we go to press)

Beats "Maytime" by 22 percent

Beats "Broadway Melody of 1938" by 20 percent

Beats "San Francisco" by 15 percent

Beats "Day At The Races" by 38 percent

JEANETTE MacDONALD in "THE FIREFLY" with Allan Jones, Warren William, Billy Gilbert, Douglas Dumbrille. A Robert Z. Leonard Production. Screen play by Frances Goodrich and Albert Hackett. Based upon the Book and Lyrics by Otto A. Harbach. Adaptation by Ogden Nash. Music by Rudolf Friml. Directed by Robert Z. Leonard. Produced by Hunt Stromberg. A Metro-Goldwyn-Mayer Picture.

"Make way for Jeanette—
Her very best yet!
Kiss records good-bye
Hooray 'Firefly'!"

Extra! Additional Openings As We Go To Press Are Terrific!

Portland and Tulsa confirm "Firefly" as the industry's new box-office sensation!

FOR THE FIRST TIME

In Its History

CANADA'S LARGEST THEATRE . . . . THE IMPERIAL, TORONTO, IS PLAYING A PICTURE FOR A **FOURTH WEEK**

IT'S "THE AWFUL TRUTH"

And It's A Columbia Feature!

DIGEST REVIEWS AND PREVIEWS

"Jay L."

JAY L. is ill in bed, tonsilitis, cold, temperature, threatened pneumonia, in fact the whole bag of sickly symptoms and ills which upset the family household; and necessitate a little pinch-hitting on the part of the editor, so having interviewed the said "Jay L" and heard what he had to say about, "The Awful Truth", and having visited the Imperial, Toronto, and saw with our own eyes, and heard with our own ears how funny it all is, not overlooking a personal interview with the venerable Tom Daley, manager of The Imperial, who with his own voice told us that it looks like four weeks for "The Awful Truth", we proceed to review the picture for "Jay L.", who will by this time next week have taken up his bed and have walked into his own reviewing.

Well, as "JayL.", says, you have to give them credit, mother (that is editor), for they do it, year after year. The "they" is Columbia Pictures.

YEAR after year, they manage to produce one of the big long-run hits of the season's product. You know what they did with Grace Moore in "One Night of Love", and then "Mr. Deeds Goes To Town" and "It Happened One Night" and "The Lost Horizon" and now it's "The Awful Truth".

Everett Riskin is Associate Producer of "The Awful Truth", he has been associated with Frank Capra in Columbia's big successes, but when "The Lost Horizon" was produced, we heard that Capra would make but one picture for Columbia, and that he and Riskin would produce separately. Capra would do "Chopin" and Riskin would do "Nobel".

SEEING "The Awful Truth" with or without "Nobel", Riskin has done nobly for Capra, that is by Columbia, for having left writing to direct, during the period "The Lost Horizon" was in production, Riskin wrote and directed Grace Moore in "For You Alone".

When you see "The Awful Truth" you will understand why Riskin is said to be the wittiest of the wits of Hollywood, not only has he a sense of humour, but he is humourous. Also his interests are not centralized in Motion Pictures, for you would get the right answer if you asked him what Lord Halifax was doing and saying in Berlin; and how many colonies Germany would ask for, and how many Hitler will get.

INCIDENTALLY, as Jay L. would say, the situation in Europe isn't so hot; although the giving away of Colonies will make plenty of Colonials feel hot around the collar. But why add to the talkfest of Europe, why not stick to Motion Pictures. You know that Columbia paid $200,000 for the screen rights of "You Can't Take It With You", that hilarious stage success written by Messrs. George Kaufman and Moss Hart. It held the record for screen right prices until RKO-Radio came along and paid $250,000 for "Room Service" another big New York box-office stage success. Who was it that said, "authors don't eat". Boy, Oh Boy, getting your plays or books canned just means Positive Success; so different to the days of good old vaudeville, when getting "canned" meant baked beans from a tin can for the rest of the week.

ARTHUR RICHMAN wrote a play called, "The Awful Truth" and the truth of the matter is, that the producer, director and adapter, the latter Vina Delmar all conspired successfully to give Columbia one of its "naturals".

Ever since Columbia conceived the idea of going native, that is just being natural by presenting life and humans in the process of living, motion picture patrons on their night, or nights out at the Movies, have been having a real, hilarious time, much to the box-office delight of exhibitors, for with or without Ripley, you can believe us that when the box-office is good, the exhibitor keeps looking at the picture between taking tickets, and laughing.

* * *

"THE AWFUL TRUTH"
COLUMBIA

WELL, there isn't any more plot to "The Awful Truth" than there was to "Mr. Deeds" or "It Happened One Night". It's all about a certain Jerry Warriner (Cary Grant) who takes a two weeks' holiday in Florida, but in order to make his Florida trip more convincing, he takes a few sun-lamp baths in order to use the sun-tan for an alibi; but forgets when he brings his wife a basket of Florida-grown oranges picked right from the trees in Florida, that the oranges he picked were grown in California and bear the stamp of their nativity.

He arrives with a few friends, the female of the species and so deliciously deadly, to find that his wife has not been home to receive his telegram informing her of his homecoming, in fact she has been away all night, no doubt at her Aunt Patsy's bungalow, etc., etc. To make that idea more convincing Aunt Patsy (Cecil Cunningham) arrives and asks for Lucy Warriner (Irene Dunne). The "cuties", that is the girl friends who just happened to look in, look as if they were saying out loud, "What's sauce for the gander is saucy for the goose", but just then Lucy arrives, evening wrap, evening gown, proving that she was out all night, or modelling for the Automobile show. Which reminds us that this is her story, her car stalled and she and her singing master, on their way home after participating at a Charity function, were forced to spend the night at some roadhouse, since there was no transportation available.

THE singing master, Armand Duvalle (Alexander D'Arcy) is so happy to find that Jerry has not the conventional husband-mind about such things, he has the "continental mind", which further inflames Jerry's jealousy and suspicions.

"The Awful Truth" about what happens is that Lucy and Jerry quarrel, and Jerry threatens to divorce Lucy, and Lucy replies by actually divorcing Jerry, and using Jerry's lawyer to arrange the divorce.

The judge hands down an interlocutory degree, and during the interval Jerry and Lucy so successfully interfere in the love affairs of each other, that they end up in the same bed just seven minutes before the decree becomes final.

(*Continued on Page 9*)

Mr. B. Harris of British Film News Recuperating After Illness.

RAY PRESENTS

(*Continued from Page 4*)

which differs from the arguments in favour of prizes, dishes, glassware and live pups which exhibitors have given away to get their public.

If there is a good argument in favour of prizes, it is further weakened in relationship to double features, for the patron who loves prizes can pay his or her admission and go home with her glass pitcher, or chinaware without seeing the picture, but the patron who sits through double features gets his belly full, and stays away from any other theatre that week.

BUT to return to the Film Quota, I observed that the Government was asked whether a member of the advisory board, who had sat on the board of advisors, and had helped to put the teeth in the clauses of the former Act, if such a man was eligible to again officiate in a similar capacity, when his company had on several occasions been fined for its failure to fulfill the Act.

It may be argued that this particular person is not alone in the business of evasion, others have evaded the full intent of the Act, but according to English Law, a man is always innocent until he is proved guilty; and being caught and fined is sufficient to even make a blind man see. Also, there is another important angle to consider, which is the angle of morale. No one would like the British Film Quota Board to inspire such a lack of confidence in its sincerity and power to be of Service, as is the League of Nations in respect to its power to protect minorities. This lack of confidence is inevitable, if members of the Board who were most active in promoting the British Film Quota Legislation, who were permitted to confer with Government officials in an advisory capacity ten years ago, and who, despite the fact that they were financially strong in purchasing power and film control, failed to live up to the Act.

I have pleasure in presenting a letter from Mr. W. H. Hindle, of Montreal.

P. O. Box 1710,
November 17*th*, 1937.

Ray Lewis, Editor,
Canadian Moving Picture Digest Co.,
259 Spadina Avenue,
Toronto, 2, Ont.
Dear Ray Lewis:—

I have just finished reading this week's edition of Canadian Moving Picture Digest, and quite naturally, read the final installment of "Victoria The Great". Having seen the picture. I was anxious to see if the write-up followed the picture closely, and I must say it did. Of course, all Canadians were thrilled at the reproduction of Queen Victoria's reign, truly a masterpiece. Sorry to say, however, I found the picture too short, it was so interesting.

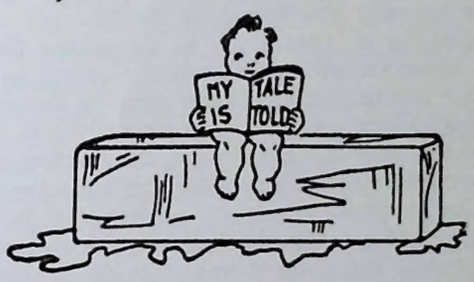
I think that it would be very nice if this picture could be shown in the public schools as part of their educational program. There's a lot of truth in the saying "A picture can express a thousand words" and I am sure it would be much more interesting to learn this chapter in British history through pictures rather than reading books.

After digesting your column on "The Life of Emile Zola", I regret more than ever, the fact that I missed seeing it. Now that it has been banned in Quebec, I suppose we will never have the pleasure of seeing this great picture, unless, as someone suggested, we hire a bus and go to the nearest Ontario city. I am afraid that once again Ontario has the laugh on Quebec.

Wishing The Digest continued success, I remain,

Yours truly,
W. H. HINDLE.

Thank you, Mr. Hindle.



* * *

DIGEST REVIEWS AND PREVIEWS

THERE is no use in arguing about the comfort of married life, for when a woman still loves a man when he is dressed up in one of those masculine nightshirts; and he is so satisfied that it is HE and NOT the nightshirt that holds her adoring attention, all that remains is the old-fashioned bedtime story and that's "The Awful Truth".

There's a big nice fellow from Oklahoma, in New York with his "Maw", Daniel Leeson (Ralph Bellamy) and it's the Maw (Esther Dale) who tells her son what she heard about Lucy, you know that chestnut about the "stalled car". The Oklahoma oil magnate, maybe it's coal magnate, being as free as the dust which blows around coal mines, or the smells which perfume the air around the oil fields of Oklahoma, doesn't mind Lucy divorcing her husband for having brought California oranges from Florida, but when Maw tells him "The Awful Truth" about the singing teacher, and the good old car which done broke down, Oklahoma Daniel having only sinned in his mind, never in the flesh, looks at Lucy reproachfully, and whispers, "Come on, Maw".

IT'S going to be a great lesson for tired business men, who go to Florida, that they had better stay away from presents of oranges and buy the wife a mink coat, she'll never look where it came from. Altogether "The Awful Truth" is grand fun, and Irene Dunne and Cary Grant help to make it grander and grander. Not forgetting a very good cast with plenty of places to go.

"Ray L."

Rumor Connects David Selznick With M-G-M Deal.

WASHINGTON FILM DIGEST

BY GEORGE W. MEHRTENS

WASHINGTON, D.C., Nov. 15—(*CTP*)

WITH the opening today of the special session of Congress interest of the Motion Picture Industry focuses upon Capitol Hill and the possibility of any action regarding any of the pending measures now before both the Senate and the House of Representatives. Since the motion picture business is in itself a complex proposition, the majority of bills relating to it must also be somewhat complex, consequently the worthy statesmen are prone to delay their discussion as long as possible thereby throttling action on block-booking, copyright, and other pending measures.

The copyright measure alone seems to have the best chances of action this session. Senator F. Ryan Duffy, of Wisconsin, has returned to the special session fully prepared to settle the copyright matter once and for all. "Something", he states, "must be done about copyright and I am the man who intends to do it."

Asked if he did not think as do others that the ASCAP opposition will again prove too strong an influence, Duffy replied that he did not since he was not out to "cut ASCAP or anybody else's throat".

As for the block-booking measure the question of consideration comes up at every session, but for some reason the good legislators never seem to get around to it. With the hearings held a year and a half ago, the controversial matter is resting exactly as it was when the stenographer took down the last word of testimony.

Much interest is being expressed however in the investigation by the Federal Trade Commission of complaints filed by Allied States Exhibitors Association which according to all reports is "still in the confidential stage". It was expected that in view of the agreement reached between exhibitors and Paramount in Philadelphia, Allied would withdraw its charges with the Commission, but late reports prove the organization to be adamant.

* * *

ACCORDING to Nathan D. Golden, chief of the Motion Picture Division of the United States Department of Commerce, word has reached official quarters that the present film agreement between Austria and Germany will expire on December 31, 1937. This agreement originally provided among other things that during the year 1937 an amount of 50,000 Reichmarks should be transferred monthly to the Austrian National Bank for payments due to the Austrian film industry. This amount was increased to 100,000 Reichmarks monthly for the second half of 1937, and it is stated that payments are coming through regularly.

At the end of October an Austrian delegation went to Berlin to negotiate for a new special agreement regarding the transfers to the Austrian film industry in 1938.

The question of establishing an Austrian film chamber, which has been discussed for some time, is expected to be definitely decided upon in the near future.

It is understood that at an Austrian conference held under the chairmanship of Ministerial Councillor Dr. Lanske it was announced that the Minister of Commerce will distribute prizes for the following Austrian films produced during the year 1936-37; "Burgtheater" by Willy Forst and the cultural film "Viener Mode" by Dr. Koch.

* * *

STATING the loss of popularity of film stars whose talents are not adaptable to radio broadcasting may be costing the industry "millions", Abram F. Myers, general counsel for the Allied States Exhibitors Association, asserted that radio competition with the theatres would exist even though Hollywood personalities were to be barred from the air.

"Exhibitors may be fortunate," Myers states, "that radio time is occupied by many Hollywood persons whose talents cannot be projected favorably over the air. If this were not the case radio talent rather than Hollywood "names" would provide a better ether entertainment free, which would keep even greater numbers away from theatres than may be the case now."

The loss of box-office strength to stars who appear at a disadvantage on the air is suffered primarily by producers, Myers, infers. He suggests that exhibitors compile lists of stars who have given bad performances over the air and then ascertain to what extent those stars have diminished as box-office attractions.

"We are convinced", Myers declares, "that on the basis of the facts which would be disclosed, the producers will stipulate that their stars shall not go on the air unless they have displayed such aptitude for broadcasting, that they will not risk their box-office value by doing so. This will eliminate all but a few, most of whom came to the movies from radio, and will save the industry oodles of money."

* * *

CONGRESSMAN Arthur P. Lamneck, of Ohio, just back from the summer recess and as he puts it "a'rearin' to go", for the special session predicted that in his opinion there was a strong possibility of revision of the nuisance and admission taxes.

"I am for such revision", said Lamneck, who is a member of the important House Ways and Means Committee, "I have fought for it consistently, and it looks as though this session will see action on it."

The Congressman's viewpoint is somewhat substantiated by Abram F. Myers who states that there is some indication that Congress at the forthcoming regular session, may undertake a revision of the nuisance taxes. This would open the way, Myers states, for the industry to initiate a move to obtain an increase in the Federal admission tax exemption to 50 cents instead of the present 40 cent exemption. Such an increase he believes, would encourage an instant rise in admission scales throughout the country.

Theatre Equipment and COMPLETE SUPPLIES

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Federal Food and Drug Act May Be Influenced Through Screen Stories Purchased.

LONDON ROUNDABOUT

BY DENNISON THORNTON

Selling Britain

ABOUT seventy-five per cent of American films shown in British theatres tell of American people and American life.

More than half the British pictures we see deal with subjects which present backgrounds far removed from the English scene.

You would think that with so many good stories of English life waiting to be screened to millions of film-goers at home and abroad, producers would make the most of their opportunities — that they would exploit the British Isles in the same way that Hollywood has exploited, and continues to exploit, every phase and aspect of American life.

Some of our producers have tried to do something about it from time to time. John Baxter, for instance. He has shown us (in a modest sort of way) Thames barge life in "Ebb Tide" and the world of Covent Garden market in "Say It With Flowers" (both made for Radio "quota").

VICTOR SAVILLE'S "Good Companions" and Norman Walker's "Turn of the Tide" were both thoroughly national in style and character. "Sensation" remains the only worthwhile attempt to date to put English newspaper life on the screen.

But apart from these and a few other exceptions, very little has been done here in the way of developing a national spirit and flavour in our cinema. People living out in the provinces and elsewhere are still more familiar with the sights of the New York than London. They have seen the White House more often than their own Houses of Parliament. They know Broadway far better than Piccadilly.

"My grouse with your producers is that they seldom show us the real England in their pictures", an American Coronation visitor told me.

HE reminded me (though I didn't need to be reminded) that there are hundreds of thousands of his countrymen who for one reason or another cannot afford to take trips to Europe, but who have heard, or read all about the people, customs, towns, villages and scenery of Britain. Their only chance of seeing Great Britain is through the medium of the screen.

"Hollywood representations are all very well", he said, "but they do not always satisfy American curiosity for the obvious reason, that they must be 'reproductions'. What Americans would like to see is the genuine article; and the people best equipped to present that article are the British producers themselves.

"Your producers must learn to 'sell' their country."

In other words it is time our producers forgot Vienna and Paris and Budapest and all those other Continental resorts they are so fond of glorifying, and told, for a change, the story of people in our own cities and towns and villages.

Let charity begin at home. Let them show us the men who pilot our air-liners, the engineers who plan our underground railways, the men who build our ships, the industrial workers of the midlands and the north.

There is sufficient drama in the lives of the men who sell our evening newspapers and who drive our taxis to make epics of big city existence.

CONKLIN IN WINNIPEG

BY J. J. CONKLIN

ONE of the most interesting lines of screen product booked to Winnipeg for a long time, has been secured by Henry Morton, of Henry Morton's Theatres Ltd., for exclusive showing at the Garrick Theatre. Sim Rost, manager of the Garrick, and Mr. Morton are enthusiastic over the arrangement concluded by these gentlemen with United Artists, through Haskell Masters, Canadian general manager for United Artists, and Mr. Griesdorf, Winnipeg manager. Mr. Masters flew to Winnipeg from Vancouver this week and was in the city on Thursday completing the details.

By this arrangement the Garrick secures United Artists' biggest productions for showing next year, the first of these to reach the city will probably be here Christmas week. The list includes:

"The Goldwyn Follies", starring Adolph Menjou, the Ritz Brothers and Charlie McCarthy.

"The Hurricane", a $2,000,000 picture, starring Dorothy Lamour and Jon Hall.

"The Adventures of Marco Polo", with Gary Cooper and Sigrid Gurie.

"Dead End", with Sylvia Sidney and Joel McCrea.

"Nothing Sacred", with Frederic March and Carole Lombard.

"52nd Street", in which Ian Hunter, Pat Patterson, Leo Carillo, Zasu Pitts and Kenny Baker are seen.

"Stand In", with Leslie Howard and Joan Blondell.

"A Kiss in Paris", with Sylvia Sidney and "The Man With Ten Models", a Charles Boyer picture.

In addition there is "The Cowboy and the Lady", a full Technicolor romance with Gary Cooper and Merle Oberon. Work on this picture has not yet commenced, but it will be Cooper's next venture.

* * *

THE GARRICK, of Winnipeg, has secured the next Deanna Durbin picture, "Mad About Music", a Universal feature, and the "Merry Go Round of 1938", "Yesterday's Kisses", "The Road to Reno" with Margaret Sullivan and Henry Fonda and "Tonight We Laugh", all Universal pictures, while from Warner Bros. will come "Food For Scandal", a Carole Lombard picture, and "Submarine D1" starring Pat O'Brien.

* * *

TROUBLE between the Famous Players Canadian corporation and the Winnipeg local of the International Theatre Employees appeared as far from being settled Monday as it ever was.

F. Kershaw, local manager of Famous Players interests, had received no further word from the east, nor had V. Armand, maintenance manager, returned to the city. Officials of the union were not in their office Monday morning, but it was intimated by others present that there were no new developments.

Meanwhile, upon instruction of Arthur MacNamara, deputy minister of labor, James Leslie, an official of the department, was investigating the desirability of appointing a board of arbitration to try and settle the dispute. Such a board has been requested both by Famous Players and the One Big Union.

Decision as to whether a board will be granted will be made within the next few days or so, Mr. MacNamara intimated Monday morning.

Goldwyn-Korda Deal Set With Prudential Life Financing United Artists.

BRITISH FILM DIGEST

BY WARD SHAFTESBURY

WAR over Wardour Street! The proposed Cinematograph Films Bill, which had its first reading before the House last week, has been received, by the exhibitors and technicians in particular, with great dissatisfaction. More than this, it has brought out into the open the fight which the British Film Industry is waging against America's film product. Antagonisms came to a head in that clause in the Bill which has to do with minimum cost. The Bill has adopted the original White Paper proposal to base the valuation of films on labour as opposed to total costs, setting up a minimum of $37,500 and $5.00 a foot as qualifying a film for registration for renters' quota. It has ignored however the opinion of the original investigating body, the Moyne Committee, that "the advantages of the viewing test are obvious" and "cost itself is not necessarily any guarantee of quality".

A deputation, representing all branches of the British Film Industry and led by Mr. John Maxwell, approached the President of the Board of Trade last week to place recommendations before him in regard to the Films Bill. Chief demand was for a Viewing Committee to assess quality. Second demand was for the setting-up of a permanent Film Commission. Both these demands were solely for the purpose of acquiring instruments by which to keep out American competition. No attempt was made to hide this on the part of the deputation. To quote: "In the Bill as framed there is only a cost test, which might easily be met by foreign renters acquiring subsidized films or films made in the British Dominions and Colonies and these might not be suitable for exhibition". To prevent this the Deputation suggests that it should be made possible for a responsible body to lodge within three days of a trade show an appeal to the Board of Trade on the ground that a certain film is not of the standard which the public is entitled to expect. The Board of Trade would then submit the film to the Viewing Panel of the Advisory Committee.

IN the ordinary course of events, I see no real objection to such a viewing panel. From my own experience with British Quota pictures, it would not be at all difficult for an intelligent body of viewers to distinguish between absolutely worthless rubbish in every sense of the word—and acceptable simple fare. I think however that the danger lies not so much in the difficulty of telling quality —and when you come down to it, quality in a picture is a supremely vague and quixotic kind of thing — but in the obvious motives behind the setting up of such a viewing body. To my mind, there is behind this recommendation a definite intention of discrimination — discrimination against American films in favour of the British product. The British Industry, haunted by a tremendous sense of failure is determined to go to any lengths to keep American product out. There is a definite hysteria abroad in the Industry today — a madness that has, as its basis, the last two years of financial stress and the lack of popular ENGLISH acceptance of the British Film.

In evidence of what I say, may I quote from G. A. Atkinson's recent editorial in The Era—there is a marked hysterical tone running right through the whole article, but particularly in the following: "Can it be denied that there has been a desire to reduce British Film Production to ignominious futility and make a world laughing-stock of the British Government's intervention? Shall we allow the Hollywood Empire to defeat the British Empire? Even if America does make here a film that is superficially "British", is that a fair exchange for the gangster films? Or the sex films? Or the "epics" of false history and disruptive politics?" Have you ever read such nonsense? In the first place, the gangster picture went out several years ago; what the man means by 'sex films' goodness only knows, but if he refers to pictures with a strong underlying love interest in them he is criticising 99% of all Art and most of the British films in the bargain. As far as the "epics" of false history are concerned British critics of merit have been outspoken in maintaining that Hollywood makes better pictures about English historical subjects than Britain can do herself.

THERE is absolutely no doubt about it that if Britain closed its doors to the Hollywood film, five thousand exhibitors in the British Isles would find their cinemas two-thirds empty. If this isn't so, why are the exhibitors always attempting to evade their quota obligations, why do the biggest circuits, and English-controlled at that, feature the American pictures as first-run in 80% of their programs? It is laughable to read Atkinson's assertion that "So popular is the British film . . . that most exhibitors have exceeded their British quota". Almost any day one can pick up a British Film trade paper and see on the front page — so-and-so fined such-and-such for infringement of the Quota Act.

In their madness, leaders of the British Film Industry are attempting to set up trade-barriers which are nothing more nor less than suicidal. "What we want", says Atkinson, "is an Act that will legislate for films that are 100% British; which will begin by stipulating that everyone concerned in the making of British films is a British subject. That is what the film industry wants. That is what the public expects." Nonsense. The public expects Entertainment — they will go to the cinema which provides the best Entertainment — whether it be English, Irish, Scotch or American. And when the British Film Industry produces pictures which for entertainment-value are on a par with Hollywood's then they need worry no longer about foreign competition.

* * *

MR. BARRETT McCORMICK, Director of Publicity and Advertising for the RKO Radio Pictures Corp., paid Anna Neagle, star of "Victoria The Great", a fine compliment recently when he told the press of Hollywood to forget everything they ever knew about a Movie Star and to start all over with Anna Neagle, "who was a separate entity, a star who shone resplendent all on her own, a girl of brilliant talents, of great beauty, of grace of manner, a lady who knew the art of being modest about her greatness, because there is a greatness in being modest".

Mr. Oliver Stanley Moves Second Reading Film Bill -- No Film Commission -- No Quality Test.

SHOOTING THE STARS

"NORTHWEST PASSAGE", which is one of the big sellers of this year, has been purchased by METRO-GOLDWYN-MAYER; "NORTHWEST PASSAGE" is now in its twelfth American edition having climbed within a period of two weeks, following its publication to first place among the fiction best-sellers; no plans for its adaptation or casting have yet been settled . . . "FIGHT FOR YOUR LADY" is soon to have its premiere at the CRITERION THEATRE, BROADWAY, and MARGOT GRAHAME who has a leading role in this RKO RADIO singing-comedy, in which JOHN BOLES and JACK OAKIE are co-starred, will personally attend the premiere; MARGOT GRAHAME who won fame for her impersonation of Katie Madden in "THE INFORMER" has been cast as a gold-digging actress, and does she dig and do they like it . . . . When SAMUEL GOLDWYN'S "HURRICANE" blew in at the ASTOR THEATRE, it was what might be termed a big blow-out, for ELSA MAXWELL attended the preview performance following a dinner party at the Waldorf Astoria, having as her guests, MISS LORETTA YOUNG, THE DUKE DI DERDURA, THE MARQUIS and MARQUISE DE POLIGNAC, THE MARQUIS OF QUEENSBERRY, THE DUCHESS OF WESTMINSTER, MR. SIDNEY BEER, MR. CECIL BEATON, THE VISCOUNT DE LA ROCHEFAUCAULD, MR. LYTEL HULL, MRS. HENRY G. GRAY, CAPTAIN and MRS. HUGH KELLET, MRS. SHEVLIN SMITH, MR. and MRS. SAMUEL GOLDWYN . . . . ANNABELLA of "WINGS OF THE MORNING" delight, is at HOLLYWOOD getting ready for her first American flight into stardom; she has been in conference with maestro DARRYL ZANUCK concerning her starring lead in "JEAN" in which 20TH CENTURY-FOX will co-star WILLIAM POWELL . . . DEANNA DURBIN, that delicious Winnipeg gold-eye who sang herself to fame in "THREE SMART GIRLS" and "100 MEN AND A GIRL", is repeating her world success in "MAD ABOUT MUSIC" which was directed by NORMAN TAUROG and produced by JOSEPH PASTERNAK for the NEW UNIVERSAL, which is EMPIRE-UNIVERSAL in Canada . . . METRO-GOLDWYN-MAYER have signed a long-term contract with MERVYN LEROY who has been producing for WARNER BROS.; MERVYN LEROY productions call for another feature picture for WARNER'S, "FOOD FOR SCANDAL", in which CAROLE LOMBARD and FERNAND GRAVET are co-starred . . . CONRAD NAGEL'S directorial debut has been made in GRAND NATIONAL'S "LOVE TAKES FLIGHT" with BRUCE CABOT and BEATRICE ROBERTS; NAGEL is starring in a series of pictures for GRAND NATIONAL . . . . GLADYS GEORGE, FRANCHOT TONE and MICKEY ROONEY will have leading roles in METRO-GOLDWYN-MAYER'S "LOVE IS A HEADACHE", an original story by LOU HEIFITZ and HERBERT KLEIN which will be produced by FREDERICK STEPHANI . . . . "VICTORIA THE GREAT", the HERBERT WILCOX produced and directed RKO RADIO picture made at DENHAM, ENGLAND, is having premiere showings on two continents and in five capitals, LONDON, VIENNA, PARIS, STOCKHOLM, WASHINGTON . . . "STAGE DOOR" another RKO RADIO picture, and "VICTORIA THE GREAT" are heading KATE CAMERON'S six best pictures for her October list of the NEW YORK SUNDAY NEWS . . Following "LANCER SPY" at the RIVOLI, NEW YORK, America's Montemarte, WALTER WANGER'S "52ND STREET" will have its New York premiere; cast includes IAN HUNTER, LEO CARILLO, PAT PATTERSON, SID SILVERS, etc.; UNITED ARTISTS secured such entertainers as JACK WHITE, SWEET - FINGERS JOHNSON, DOROTHY SALTERS, GEORGIA TAPS, JERRY COLONNA, and AL NORMAN for appearances in this picture, if names mean anything to you, they do to us . . . MR. and MRS. JESSE CRAWFORD, the "poets of the organ" are starred in a one-reel VITAPHONE musical which will be released in the "VITAPHONE VARIETY" series . . . DICK POWELL will be master of ceremonies and central star of a series of fifty-two weekly broadcasts over a nation-wide N.B.C. hook-up sponsored by LUCKY STRIKE CIGARETTES, so comes the announcement from WARNER BROTHERS PICTURES . . . "DR. SYN" is the latest starring vehicle for GEORGE ARLISS; it is a GAUMONT-BRITISH production which is being released in Canada through EMPIRE-UNIVERSAL.

Irene Dunne, beautiful star of Columbia's current hit "The Awful Truth".

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — William Powell and Myrna Loy in the M-G-M production, "Double Wedding".

TIVOLI—Manager Dan Krendel — Bette Davis and Henry Fonda in "That Certain Woman". Also Dick Powell, Fred Waring and His Pennsylvanians in "Varsity Show". Both Warner Bros. pictures.

UPTOWN—Manager Jack Arthur — Leslie Banks and Flora Robson in "Farewell Again" a Regal Films British release.

IMPERIAL—Manager Tom Daley — 3rd week, Columbia's "The Awful Truth", co-starring Irene Dunne and Cary Grant.

SHEA'S—Manager Jerry Shea — Universal's "100 Men And A Girl", starring Deanna Durbin and Leopold Stokowski.

EGLINTON—Manager Bob Eves — "Hell Divers", starring Clark Gable. Also Myrna Loy and Robert Montgomery in "When Ladies Meet". Both M-G-M pictures.

HOLLYWOOD—Manager Raymond Allen — Nino Martini and Joan Fontaine in "Music for Madame". Also James Gleason and Zasu Pitts in "Forty Naughty Girls". Both RKO Radio pictures.

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MAYOR'S OFFICE
TORONTO

HIS WORSHIP, MAYOR ROBBINS WRITES TO THE MANAGER . . .

"FAREWELL AGAIN" HAS MY VOTE.. as the most enjoyable film in many months . . It provides the type of **worthwhile entertainment** which I am sure will be appreciated by

THE CITIZENS OF TORONTO.

Yours very truly,
(Signed) W. D. ROBBINS
Mayor.

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